

LAFAYETTE-E. H. Sothern, in COLUMBIA-Benry Miller, in "Hearts-

NATIONAL - Thomas Q. Seabrooke, in

ACADEMY -Gus Thomas, "In Miz

Eoura. GRAND-"Saved from the Sea." BLIOU-"Darktown After Dark."

KERNAN'S -Hopkins' "Trans-Oceanies

This week we return to that fundamental proposition, "All the world loves a lover." We have two of the ideal stage lovers to fire me with the hale glow, and revice in our forgetful hearts the old truth that love is the greatest thing in the world. They are powerful expounders of this delicious doctrine. E. H. Sothern will be at the Lafayette, and Henry Miller at the Columbia. It is conceded, simply for lack of contestants, that these two men are our ideal stage lovers. The field is to them, and to them alone. The duel for pro eminence in the feminine heart, and in all hearts, for woman leads them all, may be

Mr. Sothern will be seen in his newes play, "An Enemy to the King." It is on of romantic costume, plays of swords and hearts, drawbridge and bettlement, war and love. It was written for him by an American, Robert Stephens, and the bolis-eye of popular favor seem to have been s accurately as by the English authere of last year. Mr. Sothern has been very (withful to the American author, and the American author has been valuable to him. Besides, Mr. Stephens' "An Enemy to the Kong," his great success, "Sheridan," was written by Paul Potter, and the de-

of Marguerite Mercington.

Mr. Miller's play to likewise by Americans, Charles Klein and J. I. C. Clarke, Mr. Kieln has been much and favorably in evi dence the year. He is the author of the book of "El Capitan," and of "Dr Beigraff," given only fast week. "Heartscase" is a costume play of the Mozart period, it which In his make-up Mr. Miller is said to ussemble Mozart. Perhaps, but it is not generally known that no boun-fide portrait of the great composer is in existence. The picture which purses as Mozart's is only the memory picture of an artist friend However, Mr. Miller's counterfeit is a hundsome head and face, and if it did not even resemble the unwithenter Hozart might well be proud of the resemblance.

The National has Thomas Q Sestmoke again in comedy. He exhibited the at tractions of his piece here last year, and retains it because it werns well, and be has found nothing so good to replace it. The Arnden's has this year one of the best plays in the American list, "In Muzzourn" This play was written by Gus Thomas for Nat Goodwan Mr. Gooduntouched more territory than he could zonia" is to acquaint a larger circle with neary and power of the shill of the Southwest. Such plays as this deserve to live. They are stimulants to the Inhadrate which flounders in gainly veners

"Seved from the Sea" wall play at the Grand this week and at the Lyccom Hanking Trans-Oceanies is the bill. The company is made up almost exclusively of imported novelties

Darktown After Dark" is a good title It is catchy and suggestive of good fun of the negro variety. It represents the attraction at the Bison this week.

last night. It was a just retribution upor the head of purveyors of unadulterated in decency. Human frailties and human sin as well as the realism of nature, when it shocks sensitive nerves, often male good plays. Compare "Spiritisme" and of weak woman and collaterally runs a psychic theme, in one spiritualism, in the other hypnotism. Sardou has written without any consideration for parity and his use of the psychic is gaudy and cheap from a dramatic standpoint. The authors of "Beigraff" are less finished, but they are more considerate of the conscience and the intellect of their audiences. the same possibility of inherent weakness the American play is more desirable and less nauseating than the French affair.

The closing of "Spiritisme" leaves Virginia Harned (Mrs. E. H. Sothern) fre to remain in this cit; this week and visit with her husband. Maurice Barrymore goes to New York this morning and to row afternoon be makes his vaudeville debut in "A Man of the World" at Keith's

There are very few actors willing ! take the initiative in an unsympathetic role. An unsympathetic role is one in which the player is required to say or do something which crosses the prejudice or accountly of the authence. It is not enough for some stars that they have the center of the stage, the fat of the prompt book, solitary calcium all to themselves but all they do and all they say must b to the artificial prejudice of the anditors.

If there is a prejudice against an un truth, a crime, a vice, no matter to what dramatic heights the opportunity of their use would raise the must be sympathetic actor, he spures them. It is as if one went to the photographer for a counterfeit of one's countenance, and regardless of the art with which lights and shadows are arranged, the skill with which character is denoted and varity of the reproduction, if the sensitive paper reflects not a regular me face, it is rejected as

"An | unworthy. It's a weak man who is a shame of his own face, it is an indication of self-confidence in an actor who subordinates his capacity for time acting to the oppor tunity of whee ding the audience's symps

thy. Some actors rise above this consideration, and they are artists. Wilton Luckaye dares act an unsympathetic role and presents characterizations in which dramatic vigor and rearistic reproduction are the independent recommendations. Richard Mansfield is another. Neither of them sto-p to the trickery of confusing the audienc to the point of creating acting for effects which are achieved by the trend of the

Mr. Lackage deserves credit for his purof characterization for its own sake In Belgraff he threw sympathy to the wind As a sympathetic character, Belgraff was dead as a door nail from the curtain on the first act, when he promelodramatically "Sister for sister." The sentiment was winng, it was ignotic; the author deceived himself in writing it, and he placed Belgraff in an untrothful predicament in attering it. Forthwith the scientist went deeper and deeper into the excesses which separated him from the beroes of the story.

But out of the ashes of our destroyed symparties rose the Pusentx of Luckaye's art, noble, virile, impressive, sterling fact. His daring brought him the reward of applause for the actor's sake, for his sake only, for Luckave, never for Belgraff, and the timed actors who must have the tainment of sympathy because they lack the sustainment of art, may find in this he proof of their position.

There can be no doubt of the policy of the actors of indeviatingly sympathetic roles. They are right. Few theatergoers are analysts. They don't ask question of what comes to them over the footlights. They receive impressions of pleasure and pain, hilarity and borror, without a question of the process by which their emotions are touched. Every actor is anxious to give his test possible. Pride and ambition impel it. But his art is not an end, It should be for the freedom of spontaneity and for truth; sake, but unfortunately it Is a means.

The actor continually faces the contradictory proposition of his art, which is a trule Doubtless gladly many of them would do the unadulterated artistic and yearn to if they dared or were able. Able, not with the ability of personal capacity, but of means. Thus we see rich actors, with the accumulation of misny years of prosperity, throwing off the shackels of public demand and including personal freedom by acting what they wish to just for once. It costs heavily, not only in the cash which doesn't come to it, but in the unfortunate criticism which derides this little exemptor of ambition, or even this little holiday of the players art.

Sol Smith Russell struggled under years of constraint at Felix McCussick, Hosea Howe and Neah Vale because the people semanded it. But his spirit freited. His guistic marare pleaded for expression in ions of "The Heir at Law" and "The Rivals" were grateful May days to his multion So with Nat Goodwin. Weary of the eternally bibulous good fellow and the knodish chowning forced upon by his relation to the public, he seized a res-pite with "David Garrick" and Bob Acres. Courtemay Thorpe played blonde boys for Rosina Vokes for years, but one after heen he played Oswald, in "Ghosts," and his genius was proclaimed. Minnic Maddern left the stage a kittenish soutmette It was nameous to her large soul. She as capable of better things, great things. She knew it. She has ploaced through two weary years of adversity, but her reward is rich. Her Tess of the D'Urbercilles concedes to her first place among the American emotional and intellectual

Of all of which, what is the corallary? Secondarily, that poseurs in the calciums that is, players who act for the sympathies and prejudices of their audiences, are made up of artists and those who are not, and more often than not they are confused in appreciation of the heart-breaking of the real artist. But, primarily, that those who have dared to come out of this artificial calcium and stand in the daylight where art is given for its own uncompromised self, and then succeed, are the certain artists of the stage. Wilton Lackage is one rd Mansfield is another Minnie Madden Fiske is a third. These are the graduated class. Others there are, but they have proved their title to place by tests, that have these.

Wilton Luckaye has for production next year a romantic comedy-"King and Player." It is by W. T. Price and Franz Reinau. The titl the leading parts, Louis XIV, of France, and Moliere, the great French dramatist. The character of the king is doubled with the Man in the Iron Mask. Mr. Lackage is very hopeful of the play. It will be a right, cheerful drama, and the star will have an opportunity to appear in a less prejudiced light than as Svengali and Belgraff. But he will seek far and long for greater opportunity for impressively ar

By far the most interesting personality on the local stage last week was C. W. Couldock, of Mr. Lackaye's company. He is the old gentleman who played 'Squire Fenton in "Dr. Belgraff." Mr. Couldock, since the death of Mr. Howe, of Irving's company, has been the oldest actor on the stage, the Nestor of the drama. The career of this venerable player has been a most interesting one. He has been con spicuous in all schools of the drama-do

mestic, classic and comedy.

Mr. Couldock was born in Long Acres, London, in 1815. His father was a compositor and died when Charles was but four years old. The grandmother had taken a great fancy to the child and took principals, among whom is Lizzie Mac-

charge of him until he was eleven years old. One night he stayed away from school and went to see Macready act. It was the turning point of his career. He decided that at all hazards he would be an actor. He heard of a benefit which was to be given a Mr. Button at Sadier's Wells Thea-ter, then under the management of William Oxberry. After a tussle with his courage, his courage got the best of him and he bearded Oxberry in his managerial balliwick. He was told that he might per-perante the role of Othello if he would dispose of tickets to the amount of £50. That is \$250 worth. It must have been a princety sum then. But Charles made a successful canvas. Conldock made his American debut at

the old Broadwway Theater on October S, 1849, in "The Stranger," supporting Miss Cosmonn, who appeared as Mrs. Haller. The following season he secured an enent as leading man for the Walnut street Theater, in Philadelphia, and opened there in 1850 as Jacques in "As You Like It." He remained in Philadelphia four seasons. During his second season Mine Celeste played an engagement there in her play, "The Willow Copse," Couldock had often played with Celeste in the old country. She predicted that the part of Loke Fielding would suit him exactly. At the end of the performance there a great call, and he led Mmc. Celeste in front of the cortain, but instead of acknowledging the applicase herself, she presented Couldock to the andience. Afterward she told him in the wings that "The Willow Copse" ought to belong to him, and gave him permission to copy the manuscript. During the season of 1851-1852 Manager

Foster, of the Pittsburg Theater, invited him to go to Pittsburg, as Gustavus Brooke had been taken ill and could not fill his engagement, and he opened at Pittsburg as Richelieu. The second night ie appeared as Sir Giles Overteach. "The c Copae" was put on for the third night, and ran to crowded houses for the rest of the week. This determined Couldock to go starring at the first opportunity, but it was two years before he could sever his connections with stock companies. He then inaugurated no starring venture, with a repertory consisting of "The Willow Copse," "Harolet," "Richard III," "Othello, Richelieu," and a number of other stock plays. He continued starring until 1857. the year of the panic. He then acceptes an offer from Laura Keene, and opened as Luke Fielding with her company in New York, in September, 1858. The company included Laura Keene, Joseph Jef ferson, E. A. Sothern, William Rufus Blake and Milnes Levick.

The season following he was the lead-

ing man of John E. Owens' Gayety Theater, in New Orleans. By this time Eliza Couldock had gained considerable reputation as an actress, and in 1860 joined her lather, when he took his own company on the road. She continued to act with him up to the time of her death. In 1871 Couldock became leading man at the Globe Theater, in Boston, and when the house burned down, in 1872, he went to Toronto, as stage manager of Mrs. Morrison's new theater. In 1873 he was a member of Benry E. Abbey's company and subsequently played star engage ments, until he was secured by the late Steele Mackaye to appear in "Won at Last," which was produced in a small theater, on the site of which the Madi son Square Theater was subsequently erected, now known as Hoyt's Thenter His appearance in "Won at Last" led to his engagement to appear as Postan Kirke when "The Iron Will" was presented at-Providence, Baitmore, Philadelphia and elsewhere. The piece didn't make money on the road, and was rewritten before it was presented under the title of "Hazel Kirke," at the opening of the Madison

ive consecutive years. He afterward appeared in "Saints and Sinners" and other plays, and then resumed his role of the old miller for three additional seasons with Effic Elisler's company. He appeared for six weeks in A. M. Polmer's production of "New Blood," a Guengo. After that he filled a six-week engagement in "Humanity," in Boston and This season he was engaged by Mr. Luckaye for the part of the old English 'squire in "Dr. Belgraff."

Square Theater, in February, 1880 Every-

body knows of the phenomenal run of the

with the character of Dunstan Kirke for

Mr. Couldock became identified

In one respect Henry Miller is the viction of his own excellence-in the respect of students of the drama—those who remen ber names in casts for the sake of the artistic performance, and not therely be cause the name is three feet high on the bill board. In the small towns Miller is un known. This is actually the result of his own modest excellence. For five years e contentedly remained the leading man of the Empire Stock Company in New York. This certainly was a large honor, and it brought its faure -a desirable fame for it reflected the appreciation of the most exclusive and discriminating. It was one of the most important posts in the dramatic world. To him was intrusted the creation of the leading character in most of the great modern plays.

s the first Brabazon in "Sowing the Wind." the first David Remon in "The Masqueraders," the first Ffolliot in "Gud geons," the first Mr. Owen in "Liberty Bell." the first Rudolph in "Pohemia, the first Sir John Belton in "Marriage," and so on through the long list of plays, by the Grandys, Pineros, Joneses, Fitches and other great dramatists, which hav first been given American production at the Empire. Mr. Miller was really to the American stage what George Alexander and Forbes Robertson have been to the English stage. Though his name has not been in high type, he was recognized as of the potent influences which made the Empire the resort of intellect and fash-Henry Miller will not be a greater actor than he is now when after a few years he has established his name as a busehold word. But he will be larger in the experience of how appreciative the indiscriminate are of the difference be tween art in honorable obscurity and art in the trumpet of publicity.

One of the largest operatic deals in which Washington was ever concerned was con-summted last week, and it guarantees us summer senson opera on the most substantial and artistic basis. It is an arrangement between Mr. Albaugh, Messrs. Nixon and Zimmerman, and Mr. C. W. Southwell, of Philadelphia, by which the Castle Square Opera Company, in all its empleteness, is to be brought to Washing-

ton April 19, to remain indefinitely. The Castle Square Company is a uniqu enterprise. It is a standard high-class permanent stock opera company, which as played in Boston for two years, and for twelve months in Philadelphia. It has orchestra of twenty, its own chorus of fifty, and a list of rifteen

Nichol, of this city. Every opera is equipped with special scenery and special cos tumes, and the repertoire embraces fifty grand, standard, romantic, and comic A new opera will be given every week their stay. They will open with an attention of their stay.

of their stay. Easter Monday matinee with Strauss' "Gypsy Baron." Then the bill will be changed to the successes of the Boston and Philadelphia runs. "Lohengrin," which grand opera companies as such can only give occasionally, was played in Boston for three weeks. "Carmen." "H Trovatore," and other grand operas were played for two weeks each. But the lighter works are just as popular, though it is less remarkable. We will see "Mikado," "Queen's Lace Handkerchief," "Falka," "Mignon," "Beggar Student," "Black Hos ser," "Bohemian Girl," and others of the popular grade

A specially popular feature of the season will be the uniform gende of bargain prices which will prevail all season through. At the evening performances the general admission will be 25 cents, and reserved sents will be 50 cents and 75 cents. No sents, not even box seats, will be higher. For matinees the highest price will be 50 cents, and boxes seating six will cost but \$3.

But if there is anything about this enterprise more remarkable than the season's plan itself, it is the novel manner in which the company is to be introduced to Washington. The entire ensite Square Opera Company, singers, musicians and scenery, will be brought to the Lafayette from Philadelphia for a special matthee on Thursday of next week, April 8. The interest of this flying visit of the Castle Square Opera Company and the arrangements ade to bring them from and back to Philadelphia so as to meet their evening performance in that city make it in every respect a very extraordinary occasion. The opera on April 8 will be Chassaign's bean tiful "Falka," which will be given with the same magnificent cast, chorus and orchestra and soperb surroundings as pre-sented at the Grand Opera House, Philadelphia, that week. This special perform ance Messrs, Nixon and Zimmerman have arranged so as to give theatergoers and opera-lovers in Washington an excellent foretaste of the splendid operatic repre-sentations in store for them when the

Not at all. The duality simplified matentirely. All that Mr. A. had to do was to get an ax and go at Mr. B's part of the work, while the latter hero-ically turned his back and told Mr. A. not to mind his friend's feelings, but to serve the public faithfully. Then Mr. A. only had to turn his back and set his teeth while Mr. B., with no malicious intent, ran a bozz saw through Mr. A.'s finest passages. The rebuilding of the piece must have been an easy task after that. Mr. B. would naturally write in nothing that was liable to call for the further use of Mr. A.'s ax, and Mr. A. had no desire to ugain monkey with Mr. B's buzz saw.

One is often unconsciously witty. A friend of mine, finding himself submerged in the center of a well-filled row at the National one night last week, rose and made his way to the able on the right. It embar ged hito immeasurably, for he hadn' observed until he crept past them that those whom he was disturbing were al women. He glanced back for a burried survey, and saw that between his seat and the center assle every one but one person on the able was a man. So be made up his mind to go back that way. He did. But the woman on the aisle rose ungra cionsly, and suggested that he might have gone in by the way he came out. He apologetically explained that "They are all ladies on the other end."

Poor Bulwer Lytton's "Richelten" in often badly treated by those who know better. On the program of a theater in Athenic Boston it was last week typed as by Shakespeare. Tom Keene, on his last presentation here, gave the rather startling reading that "The pen is weighter than the

Several of the recent productions in Nev York this month have proved successes but the most conspicuous of all of them is the success of a serious artist in a serious play: Mrs. Fiske in Lorimer Stoddard's dramatization of Hardy's "Tess of the D'Urbervilles." The acknowledgment in this is not only gratifying for the encourage ment given Mrs. Fiske and Mr. Stoddard, but it is the first indication of healthy sentiment given by Gotham in a long, long time. Worthy people and worthy

C. W. COELBOCK

seat in the house will be higher than cents, and the boxes, having dx tickets, will be sole for S3. The sale of seats for this matinee performance of "Falka" will be opened at 9 o'clock next Frie April 2, at the box office of the Lafavette In order to make this operatic trip possi ble. Manager Zimmerman has arranged with the Pennsylvania Railroad Company to run a special train between Philadelphia and Washington and return. The train will onsist of two day concines. palace car, a dining car and baggage

The special train will leave Broad street dution, Philadelpala, 8:20 in the morn ing of Thursday, April 8, and the com-pany, numbering 111 people, will reach iston in time to have a hasty lune and prepare for the performance. In mediately after the performance the com-pany will have to make a rush for the depot, to which they will be driven in their stage attire, the limited time not permitting even a "face wash," and the sight of an operatic company traveling in costume, and with all their stage "make-up," will be a remarkably novel one. Pinner will be served on the train on the return trip from Washington, and the Castle Square Opera Company, on reaching Philadelphia, will be driven direct to the Grand Opera House, and without any change of costume, repeat the elaborate performance given only few hours before in Washington. This will be an operatic undertaking and adcenture which is quite without parallel in operatic enterprise.

The Lyceum Stock Company was to have appeared at the Lafayette the week of April 26, but 'the coming of the Castle Square Opera Company to that house permits of a change to the Columbia. The Lyceum Stock should find the Columbia congenial quarters for their pretty plays. As I noted last Sunday, Mrs. Burnet's "The First Gentleman of Europe" and Napoleon Parker's "Mayflower" will be given. Daniel Frohman writes that he will permit the company to give a performance of "The Prisoner of Zenda" to allow Washington the opportunity of comparing the production as given last year by Mr. Sothern, as we will see it after John Hare's week at the Lafayette, and as the Lyceum Stock will give it. This certainly will be an interesting comparative study. John Findley, of the Summer Comedy Company, is with the Zenda Company, which follows Hare at the Lafayette, Wheelock, jr , and James K. Hackett are with the stock.

The opera season will likewise throw the Rhea arrangements out of joint. I told you a couple of weeks ago of her in tention to produce a new play here at Easter Time, "For a Title."

Apropos of a certain play which was written by two authors produced in Chicago with indifferent success, which was made over, produced in New York with considerable success, and which Washington will see between this morning and the end of the season. It is very hard to get an author to rewrite his piece. He can't see the defects. But in this case there were two authors. Was it twice as bad?

company comes for its season beginning plays have before been received in New Easter Monday.

The prices for this special matinee will be exactly the same that will be in use at the matinees during the opera senson.

Fiske and Mr. Stoddard are Americans and the unstinted praise given both is a grateful cessation from the adulation upon the various STRYE. York, Manhattan, and Paris, and the innumerable "Gris," Galety, shop, circus, from Paris, Bowery, and tea house

The Serenade" was given warmapproval by New York. The Bostomans have a rival for "Robin Hood" at last, "L'Arlesienne scored a temporized success. It is a drama by Alphonse Daudet, with music by Bizet It is conceded to be dignified and artistic, but lacking in popularizing elements.

Land Tuesmay evening "Miss Manhattan was tried. It is nearly "Miss Philadelphia. with Knickerbocker substituted for William Penn and the people and places localized to New York. It is easy for those who have een it to understand how badly it failed Augustin Daly revived "The Wonder" on fuerday night. It was a pleasant occasi and was as distinctly artistic as are all the performances of this company.

The first nighters are looking anxiously forward to next week, when the Columbia will have its first "first night." It will be an enjoyable occasion in all respects so far as can be anticipated. Certainly the principal characters will be well acted with it genuous Annie Russell and delightful Joseph Holland at the head of the cast. The piece, as hereinbefore announced, is a comedy, "The Mysterious Mr. Bugle," by Made-laine Lucette Ryley. Mrs. Ryley is an accomplished dramatist, and we may expect good things of the new piece. Washi verdict will decide a run planned for the York.

John Hare is coming back soon; in fact, he will be here next week. He brings two novelties in Pinero's comedy, "The Hobby Horse," and a one-act play, "When George IV Was King." Another star who will be here next week is Katherine Kidder in "Madame Sans Gene," her success of last year.

Digby Bell played a good one on some friends recently. Thomas Q. Seabrooke, the comedian; George H. Broadhurst, the author of "The Speculator," and a number of New York managers and newspaper representatives journeyed to Newark last Saturday night as the guests of Duncan B. Harrison, to witness Digby Bell and Laura Joyce Bell in their presentation of Augustus Thomas' new comedy, "The Hoosier Doc-tor." The coterie of gentlemen alighted from the train and proceeded to the Newark Theater, where the production was

As they stood chatting in the lobby of thetheater, which was pretty well crowded, a long-haired, bewhiskered individual approached the group, and in drawling, provincial tones asked what was going on there tomight, to which interrogation Mr. Bart Worrell, the manager of the theater, responded, "Hoosier Doctor," The old gentleman turned on him and said: "None of your blamed business who my doctor is; you're preity saucy, anyway, young feller. I suppose you're one of those smart young guys that think you know every-thing, and because I'm an old man with long whiskers you take me for a jay, and want to poke fun at me.

Mr. Worrell and all the gentlemen present attempted to molify the old gentleman, but with no avail. He finally became so

demonstrative that Mr. Worreli took hold of him by the shoulders to elect him from the theater, whereupon the aforesaid old gentleman dexterously removed his hat, wig and whiskers and disclosed to the as-tonished group the familiar features of Digby Bell, the comedian, who had bet Wor-rell early in the week that he wouldn't know himin the make-up designed for him by Augustus Thomas on the night of the presentation of "The Hooster Doctor," which statement Mr. Worrell had ridicular

Jolia Marlowe will star alone at the head of her own company next season Robert Taber will star at the head of another company. This arrangement is the outcome of a consultation with their manager, who believes it to be to the best interest of all concerned.

It is grateful news and pleasant to publish that More. Emma Calve is to sing in Washington before the close of the present eason. She will be heard in concert some time during the first week in May pearing at the Columbia Theater. The Bos ton Festival Orchestra will accompany her and there will be other soloists in the program. The Coingabia has an unusual array of attractions from now until the end of the season. Following Henry Miller in "Heartsease" they will have Annie Russell and Joseph Holland in the first production on any stage of Madelaine Lucette Ryley's new consedy, "The Mysterious Mr. Burle." That is next Monday evening. Following that event come Roland Reed in "The Wrong Mr. Wright," Oiga Nethersole and the Lyceum Stock Company in the order given.

When you think of the worship of the matinee girl of the extraordinary success-I refer to the way in which society has taken iim up in the theater-Mr. Sothern has attained, it is rather surprising that he is a man unshoiled. These things do not always spott the artist, but, alas, they have mademonkeysof somanymen. Mr. Sothern will not acknowledge that he has been flooded with what are vulgarly known as "much notes," but he did confess that the ingenuity of the autograph field, male and female, had caused him to little weariness of spirit. The eccentric interviewer has also given him a twistor two. One day that but I doubtit) sentinher card with the message that she had very important bus ness with Mr. Sothern; would be come to the stage door? He slipped on his over coat and went. The young woman said a once, "What have you got in your pockets, Mr. Sothern," Mr. Sothern didn't know, but he emptied his pockets then and there to save trouble, and then the young woman explained that she was demonstrat ing a new theory in character reading, and was greatly relieved to find that Mr. Sothern was inclined neither to murder nor wife-beating, in so far as the contents of his pockets indicated.

At the Criterion Theater, London, or Thursday last, was produced Henry Ar-thur Jones' newest play, "The Physician." A new play by this author is always of cent in the dramatic world, but in this instance the production was of especial interest from the fact that E. S. Willard will produce the play in America next

Oliver Optic, who died yesterday, is the father-in-law of Sol Smith Rossell His daughter is Mr. Russell's second wife. The first Mrs. Russell was a Miss Berger sister of Mr. Fred Berger, of this city.

It begins to look as if the Biograph would enlist public attention indefinitely. The various pictures are now changed every The week, which furnishes a practically new entertainmentevery week. is not a mere curiosity. It is a thing of repeated joys. The pactures are full of interest aside from the marvelous motion reproduced. Each change seems to bring back those who have seen the preceding pictures. For my part I could again and again watch the realistic rush of Singara. the rolling surf, the interesting inaugumtion pictures, the vidid melodromatic scene and those pictures which are real and truthful comedy.

## NEW PLAY BILLS.

Beginning tomerrow night, Thomas Q Seabrooke and his splended supporting or-ganization will present his latest success. the sparking comedy, "The speculator, for a week at the New National. In his new field Mr. Scubronke has identified himself with a line of character consell work that few who recall his many su cesses in operas of the caliber of "The life of Chaumagne," "Tobasco," etc., credited him with the capacity to succeed in, and vet if a retrospect is made of Mr. Seabrooks long and varied experience in his chosen profession it will be conceded that he has only returned to the class of im-personations in which he has made his first and most lasting impression, as wit-ness his achievements in the depiction of the characters in the "Cadi," "The Step ping Stone," etc. But far and beyond any preceding achievement of the young come dian'ts his admirable portrayal of the keer speculator and stock manipulator, John Fullerton, in Mr. Broadhurst's comedy company contains, among others, the following ladies and gentlemen: Jeannetts Lowrie, Loreine Dreux, Florence Einglian Laura Almosnino, A. H. Stuart, Horaco Mitchell, Fred W. Peters, C. W. Macdonald Roy Fairchild, Wallace Bruce, Edward Kennedy, Charles Lee, Charles Denison and Eward Craig. E. H. Sothern produces"An Enemy to the

King" at the Lafayette tomorrow night In this play Mr. Sothern is clad in the habiliments of a very romantic period, and wearing upon his sleeve a heart that is true and noble in adversity and peril. As a follower of the white plume of Henry of Navarre and an outlaw with a price upo his head, he winsthe hearts of his anthenes They had been loyalists and supporters of the rightful king of France. While the fireof poetry and romance were flaming high, the play written affords E. H. Sothers an admirable opportunity for the display of his peculiar talents. "An Enemy to the King" is like, and still unlike, everything good that has appeared in the line of ro mantic drama of late years. It affords a vehicle for the presentation of the most powerful acting, and the picturing of the most sublime emotions. The play bri far from the colorless present and back into the hazy, shadowy past, when men were braver and women were fairer than they now are. It carries one into the years w the white-plumed Hugenot fought his royal cousin and the stake was a thron-Almost every emotion of which humans are possessed is portrayed. It is a beautiful story, and its inconsistencies are passed over in the thrill of pleasure and interes one feels as he witnesses its production As the Sicur de la Tourmire, Mr. Sothern systoins his already well-won reputa tion, conveyed with perfect fidelity in the sentiment of the noble character whom the author, R. H. Stephens, created.

Henry Miller in the successful new remantic comedy, "Heartsease," comes the Columbia this week. He has just con chiled a long and brilliant engagement in the play at the Garden Theater, New York The action takes place in London toward the close of the inst century and deals with the fortunes of Eric Temple, a young me sical composer, played by Mr. Miller Around a pretty love story the author have woven stirring incidents connecte with the theft of an opera. Sir Geoffre, Pomfret, who is a rival of Eric in the suff for Miss Neville's hand, has the openproduced and poses as the composer. This

leads to an exciting and realistic scene: It takes place in the third act at the Covent Garden Theater. The scene shows the fover of the opera house leading to the boxes. A brilliant and distinguished au-dience is assembled. The strains of music from the orchestra, the voices of the singers and the enthusiastic applause of the nuclience is heard in the lobby. Sir Geoffrey Pondret is being congratulated on every side, when Eric wanders on the scene, recognizes the music and songs of his own opera and denounces Sir Geoffrey as a thief. The situation is an intensely exciting and frauntic one, and has been declared by New York critics to be one of the best pieces of dramatic work seen in this country for many years. Among the members of the excellent company asy Louise Thorndyke Bouccicault, Grace Kimball, Nanette Comstock, John T. Sellivan, Frank Burbeck, Max Figman, Lestie Allen and Edmand D.

At the Academy of Masic, for one week, commencing tomorrow night, the attraction will be "In Microura," possibly the greatest play written by Augustus Thomas. This is the piece made famous by Nat C. Goodwin, who deared \$70,000 with it the first season. Its success everywhere has been phenomenal, crowded hasses being the reference where. The company present-ing "In Mizzoura" this season is one of rare excellence, every member being par-ticularly adapted for the character he represents. The company was rehearsed by the author, so that a most perfect performance ought to be given. A carload of scenery, furniture and properties is carried by the company, thus insuring a comfrom sketches made by the author at the points in Missouri where the scenes of the piece are laid. The story of the piece is founded on facts and the characters in the piece were taken from life, the originals being acquaintances of the author

"Saved From the Sea" will be seen tonorrow night at the Grand Opera House for the first time in Washington. The plot of the piece centers around Dan Ellington and his wife Nancy, who is an beire unknown to herself. Dan's mate, Surly Jim, loves her, and hates Dan because he won her love. They go to sen one night in their fishing smack, and Jim, frenzlid with drink, given him by the villain, the cousin of Namey, who wishes to secure the fortune, thes Dan to the most and leaves him to be blown to pieces in the ship, in the held of which he has placed blasting cartridges. The mine is laid and the mater lighted. Dan, however, is saved by his wife and friends, who arrive in time to get him from the vessel before the explosion takes place. The ship scene is a beautiful and tarilling effect. The glade in the woods in the second act, with the weakened bridge, finishes with a strong sensational effect, where Weaver, in his efforts to escape the police, rushes on the bridge and is precipitated into the recine below. It is under the management of Mr. William Calder, who has given us "The Span of Life." "Northern Lights," &c.

been a strong drawing card in Washington, especially in a theater where indica and children are catered to, and therefore there is good reason to book the Bijon for a big week with "Darktown After Durk The fact that the olio is hong together by a plot strong enough to keep the ambence in fits of laughter should not detract from the performance, and the name of Dan Sherman at the head of the list completes the proofs that the show will not be found wanting. Furthermore the supposement that Charles Gibbs, the monologuist, is with the troop assures thin people that if laughter is fattening the Hiper during the coming week will be an excellent anistitote for patent medicine. Mr. Gibbs was for three years a familiar figure in London music halls and fits droll and unique manner never falled to take. Two seasons with "My Aunt Bridget" only wided to the success attained by the comedian until today he is probably at the head of the commed functioners on this continent. W. Carson Buchonnon, Ben Allen, Dick Miner, the Payne sisters, John and Jess, and last but not least a cake walk make up the roll of well-known artists with the conpany There will be four matinees during the week-

This week Kernan's Lycento Theafer presents the Hopkins' Trains Oceanic Star Specialty Company: Strong as this ateason finds encolled in its roster a list of artists who are the pick of the vas rield. Europe has been seined with Manager Falgora's not, and the catch has re-sulted in the kinematographs, that mar-velous combination of ph tegraphy, else-tricity and tire. In the company ore Rosta Rendel, whose fathe as a transformation dinner, is second to no premiers in the world, Carroll Johnson, the prince of minstrets: June Salmo, the Paristan equilibrist; the "Nawns," exponents of frist coinedy, House W F. Benners, England's noted baritone, originator of rilastrated sings; Ford and Francis, the operation of the control of travestics: Motton and Revoile, in Piccings from Puck," and Starp and Flatt, These are but a few of the many good nich Manuger Fulgora has the fionor and pleasure to present this season.

The Biograph will this week have one-third more views. Heretofore twen-ty-four moving pictures constituted the program. A new consignment of films has arrived from New York, and thirtysix views will be seen this week, with the price the same as before. Among the ciews for this week are McKinley at his Conton home. McKinley in the innupral purade, Gov. Businell and his escort in the parade, the imaggaral train, Herald Square at noon, waiting for hubby, blanket martial, Niagara Falls, burning barn, Jefferson giving Rip's toust, shooting the schutes, sleighlog scene, disappearing gun, Lole Fuller, New York harbor, Sandow and Empire State Express School enildren from all parts of the city will attend in large numbers this week. All the entertunments yesterday were for the benefit of the Ladies' Aid Society of the First Congregational Church. A very handne sum was realized for the church fond.

The distinguished English actor, Mr. John Hare, and his complete London Gar-rick Theater Company, under the direc-tion of Mr. Charles Frolunan, will spend a week at the Lafayette Square Opera House, beginning Monday, April 5, next, presenting the same repertoire as during the recent run of two months at the Enickerbocker Theater, New York Pinero's comedy, "The Hobby Hurse," will be the opening bill, and it will be its first pres-entation in Washington. It was written by this great master of stagecraft for Mr. Hare and originally produced about ten years ago, when it was considered a little too advanced for its time. Naw, however, its theme and treatment are voted quite up to date.

The Advantages of Debt.

The inte Judge Asa Packerbelleved that a rich man night to be in debt, became it helped him maintain his credit. One day he was questioned as to why he maintained such a large indebtedness when he could could so easily wipe it out. The judge repried that he did it to maintain his credit. "Were I." said he, "to wipe out my indebtedness and at some future time see an opportunity to make a largesum of money and attempt to borrow, everybody would marve, and say Judge Packer is borrowing money. As it is I can borrow almost any amount and no questions are asked or comments made."-Chicago Times Heraid